

7.12 The management of quality, knowledge, and talent in cultural organisations

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In this chapter, quality, knowledge, and talent are dealt with as supportive perspectives of the adequate management of organisations, as well as of people constituting them, thus stressing the importance that such perspectives are developed according to the singularity of culture.

1. Quality management

The idea of quality

The oldest reference to quality is in relation to the concept of “excellence” used by Greek philosophers. It could be said that something is outstanding or excellent when its quality is high. The first meaning of quality provided by the Spanish language dictionary (Spanish initials: DRAE) is the property or set of properties inherent in something, which allow its value to be assessed. Then, quality is linked to the excellence of something.

The essential idea of quality is simple: how things are correctly done? For Velasco Sánchez (2005), this idea points out towards a continuous improvement, not just in current products and services, but also looking to future, so the satisfaction of customers and users is guaranteed, as well as the cost reduction, the increase of the market and benefit share, improvements for employees, and profitability for employees and stockholders.

Although it was implemented in Japan, the intellectual fathers were American, such as Henry Ford, for whom the quality was the optimisation of the standardisation of processes; Walter A. Shewhart, who introduced the statistical control, and Edwards Deming, who based the improvement of quality on the statistical control of all processes.

As Modino and Salazar (2008) pointed out, the management of modern quality started in the eighties, focused on the product, in the core of a series of firms of the industrial and manufacturing sector worried about surviving in an international market which is more and more competitive. They focused therefore their efforts on improving the quality of their products to adjust them as much as possible to customers’ needs. As a result, the quality management was focused on the inspection of a mass production. It was followed by the same inspection work but limited to some production samples by applying a statistical control.

In the building sector, as García Meseguer pointed out in his "Fundamentos de calidad" (2001: 163), in the past, the good work lied on smart people who had all knowledge from the profession, but now it is based on “knowing how to manage the complexity and, for this purpose, the quality management is a beautiful tool”, with a mentality change being the most important thing, as well as the production of the cooperation of all participants of the construction process understood as a whole.

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The concept of quality was extended to other areas of the firm beyond production and to other sectors, and international standards were established to guarantee the quality with which all the staff was committed to the firm and its suppliers. The firm's senior management is today responsible for quality, which is considered as one of the main strategic elements.

Several procedures have been developed, on the one hand, to obtain information about key agents for the organisation, such as customers, suppliers, staff, investors, etc., and, on the other hand, to define some specifications in their working and production processes to introduce continuous improvements in the production.

The good results from introducing this philosophy aroused the interest of important firms which sanctioned the strategic importance of quality in their organisations. Then, quality has extended to other organisational scopes, such as public administrations and NGOs.

Some of the main elements of quality management in organisations are as follows: to develop good products or services at the lowest cost or most acceptable cost (product and process quality), with a good management (management quality) and with a good customer treatment (customer service quality).

Among the numerous definitions and perspectives existing around quality, Munro-Faure (1994) pointed out three common points: the first one is that quality is a fundamental element so that the firm reaches success; the second one is that, for a successful quality management, it is necessary that directors are firmly committed with it and workers actively participate in it; and that, finally, the improvement of quality leads to changes in the culture of the organisation.

Quality management models and standards

The response to challenges presented by the new quality approach was the theoretical, methodological and practical development of several procedures and techniques which have been embodied in models and standards which are useful to manage quality.

One of these models was based on the EFQM (European Foundation for Quality Management) or European quality model, which designs the framework of quality management in Europe. Its key idea is that directors and their leadership are those achieving customer satisfaction, staff's motivation, and society results. Directors should orient the strategy, carry out personnel policies, manage resources, and promote quality systems to reach the excellence in results.

An example applied to the scope here tackled is the Service for University outreach of the University of Cadiz, which has obtained the 300+ EFQM European Excellence, which is not just referred to the management system, but also to the relationship with the contents of its cultural programming.

The most important quality standard is ISO 9.000 and the subsequent ISO 9.001, which are implemented in hundreds of thousands of organisations. ISO (International Standard Organization) is the body responsible for writing it. These standards consider the need to adopt such a system as methods to continuously improve the quality to guarantee a competitive position in market. For this purpose, the application of standards could be adapted to each organisation as there are not unchangeable principles, although the most important from those pointed out by Modino and Salazar (2008: 287) could be mentioned: that products or services meet customers' needs, which should be controlled; that quality starts from the design of the product or service; that improvement of costs and quality

are together; that faults and problems should be avoided and, if any, to be able to detect them to solve them promptly; that the intellectual participation of staff is required (staff should be well-trained and have access to as much information as possible about their work and environment); that people motivation is essential; that innovation and the flexible production are the basis of the adaptation to market.

One of the reasons for the huge success of standards ISO 9.000 and 9.001 is that organisations can be certified by an audit process provided by several official entities. To obtain the certification implies the recognition of the good fulfilment of the standard, with its respective guarantee. Also, it provides an excellent opportunity to acquire recognition and prestige in market.

As a national initiative, there are specific tools for quality management in the cultural field, such as the *Guía para la evaluación de las políticas culturales locales* [Guide to assess local cultural policies] which, led by [Juana Escudero](#) from the FEMP's Area of Culture and written by a group of experts from the cultural field, was published by such institution and the Ministry of Culture in 2009. Many cultural organisations also have "service charters" in our country, which are part of the quality management.

An interesting example to apply such tools is the project financed by European funds, "[Flamenco de orilla a orilla](#)", carried out by the Andalusian Agency for Cultural Institutions, the Directorate-General for Coordination of Migratory Policies, and the Ministry of Culture of the Kingdom of Morocco. The initiative consists in preparing future professionals of cultural management for flamenco, as well as in interchanging good practices between professionals from Morocco and Andalusia, and how they could benefit the business flows between both territories. On the one hand, the project, by being supported by management procedures to process European funds, is subject to a quality management; on the other hand, the capacity of culture to tackle complex processes, such as the cooperation as regards cross-border relationships, is stressed. Another remarkable initiative coordinated by UCA and UNIA is the Andalusian University Observatory of Culture, "Atalaya", promoter of this Handbook, which studies the situation of the cultural sector and facilitates knowledge about how public resources are managed. Finally, it is worth mentioned the I Muestra de Flamenco of the Central Theatre in Seville which, organised by the Andalusian Institute of Flamenco in response to a demand, followed planning, control, monitoring, and assessment criteria and tools.

Virtues and criticisms to improve

As for quality, it is very important to recognise the important and unquestionable achievements facilitated by this approach, but criticism should also be accepted as it is an opportunity to improve, the quality's main goal.

The virtues of these tools pointed out by interviewees are the improvement of the service for citizens and the effectiveness of approaches, such as projects and processes, among others. The lack of resources to apply them, the increase of bureaucracy, and the risk of standardisation are included in criticism.

One of those consulted, the journal *Tiempo*, gives as an example of good management in its organisation, inspired by the motto "Noticia es aquello que alguien no quiere que se publique", a report from 2013 informing about the failures in the Reina Sofia National Museum and Art centre's security system ([MNCARS](#)). This organisation points out in its [services](#) charter that a safety service is available to protect people and all goods kept in the institution. Another interviewee, the association *Gerediaga Elkartea*, expresses its concern as the training offering in cultural management is influenced by dynamics from the industrial sector.

We should add another criticism, which could be called "credentialism": the obtaining of quality certifications sometimes corresponds to an instrumental issue —for example, image— rather than to an improvement exercise, a

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deviation which would be reduced by increasing the transparency in organisations and reinforcing the management autonomy of professionals constituting them.

Singularity of cultural products

Quality emerged from the improvement of industrial products in a capitalist and competitive market, and its current management methods come from such origin. However, it is necessary to consider the singularity of the cultural scope against the industrial scope as its “products” are not mostly industrial.

It is fundamental to give the singularity of culture and its product the importance required because, as Antonio Gala said, culture provides people with their human condition. That is, culture is itself a goal as it contributes to be a person, and this is the main mission of a community, isn't it?

For this reason, to tackle the quality improvement of products or services provided by cultural organisations, a supportive tool is to identify their position in the "Map of Cultural Products" (Figure 1, Yzaguirre, 2009) with respect to the chart of culture industrialisation, as such chart includes the type of products or services which best respond to the quality approach.



Figura N° 1

Fernando de Yzaguirre García, 2009.

The map allows the very different products and services arising from cultural activity to be located by combining three axes:

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Axis X) points out who is the main promoter: public administrations, NGOs or private firms. The public initiative is related to the protection and promotion of the cultural heritage of a country, and the private initiative to the obtaining of financial results.

Axis Y) indicates the “value” of the product for its addressee. This order admits, according to what is most interesting for us, a classification focused on the quality level of the product (technical, aesthetic, or transformative quality) in the degree of refinement of the public or in the type of support. In this axis, the culture for mass consumption is opposed to the high culture or the transformative culture.

Axis Z) points out the serialisation of the possibility to copy the product. In this order, the technological component is included, by which many modern cultural products or services could be mass-produced infinitely at reasonable cost against the unique or original product. This order is closely related to the industrialisation process of culture, to the possibility of mass production and commercialisation, with production costs and profitability and with the “democratisation of culture”, by which many works of art, not available for most publics, are available for potential sensitivities, although they have at the same time an important homogenising factor, inherent in the serialisation.

The combination of these three orders are useful to understand the complexity of the cultural sector and allows us to verify the need for adapting quality management to each type of product or service. So, for products which are in the most positive values of the three axes, that is, in the chart of the industrialised culture, a quality management would be more appropriate, whereas, on the contrary, in the most negative values, for example, in the creation of masterpieces, which as the extreme elements of the artistic culture, quality management will be a complement which hardly reaches to the core of the cultural product: creation and genius.

As mention below, creation and genius are very related to talent: to be produced, an appropriate psychosocial habitat is required, among others. That habitat should not be ignored by quality systems with the risk of frightening “the goose that lays the golden eggs” off, which produces, retains and makes more profitable talent, genius, and creation.

One of the main challenges of culture and its products is to achieve a balance among equal treatment, “democratisation” of culture, and the cultural singularity. The objective to bring closer all products from creation of culture —quality products— should be maintained as a way for people development, but without leading to the patronage system or artificially producing creators, talents or masterpieces.

The uses of “industrial” management tools or quality models to produce mass goods could not be imitated in the cultural activity which is not included in the charter of the industrialisation because the value of culture is precisely not replaced by values of diversity, aesthetics, creativity, and criticism, which are opposed to standardisation.

A contrast example is that quality management applied to the production process of a German piano, which is perfectly included in the trend of “total quality” and its success could be considered an industrial success, has nothing to do with the quality management carried out by a large creation centre for symphonic composers whose main success —to achieve a music “genius”— should be considered as a success of humanism, in which quality systems or models are not decisive, or harmful, as the critics of the “excellence” Aubert and Gaulejac (1993: 261) denounced.

They pointed out that we should value firms and management models which harmonise the economic effectiveness with the social and cultural development of the people, as well as with the psychological balance of people.

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That is why it is important that quality and tool management are adapted to the cultural singularity. As the association Gerediaga Elkarte, which has a career of fifty years, pointed out, culture is closely linked to a society, its history, its way of communication... In sum, its own idiosyncrasy. We cannot talk about globalisation in culture as it impoverishes it. For this reason, quality parameters should adapt to such idiosyncrasy.

It is also necessary to recognise the importance of using such tools to improve management and to develop a “culture” of the cultural organisation, which requires to train the staff, among others.

Could be quality applied to small organisations?

When we refer to organisations in general, and cultural organisations in particular, most of them are medium or small, or part of large structures as a public corporation or administration, as small “units”. With their limited means, it could be a utopia to apply the management tools which have been developed in large multinational companies, international bodies or international consultancies.

To implement and apply quality standards, quality systems, the total quality, self-assessments, quality circles, seals of excellence, etc., it is necessary to recognise that, at the beginning, they are quite complex processes which join the daily work of organisations, and an important implementation effort is also required. In large corporations and institutions, there are therefore departments specialised in quality which are also supported by external consultancies.

The reality is that most Spanish organisations, including cultural organisations, do not have the size or the means required for a comprehensive display of quality systems, although this is not an obstacle to be gradually included in the quality approach. As Velasco Sánchez said (2005: 29), all quality improvements take place only project by project. That is, quality management could be tackled, for example, by starting with a present or future project in which the whole organisation is agree in introducing concepts, tools, and actions for the quality improvement. In this way, this first experience could be applied to consecutive projects, and it will be extended little by little to the whole organisation.

We should assume that the quality improvement requires some resources, generally in the form of time and money, as to diagnose those aspects not going well is required, as well as resources for solutions to be applied. The training of professionals is therefore required.

The quality approach defends, and shows in many cases, that such resources are a very profitable investment because the quality improvement affect the key objectives of the organisation: customers and users’ satisfaction, achievements in image and results, cost reduction, improvements for workers, increase of the market share, survival, etc.

2. Knowledge management

After the quality boom, both knowledge and talent could be considered as new strategies for the business differentiation and “success”. The current overdevelopment of the sector of services, technologies, and information society has reduced the importance of traditional factors against knowledge and their achievements, such as the technique and innovation. Also, the “psychosociological” and “cultural” characteristics of workers are more and more valued, instead of “biological” and “physical” characteristics.

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The importance of tangible assets is today reduced (such as installations and machine) against the increase of intangible assets, such as specialised knowledge, quality of relationships with customers and suppliers, training, image, talent and wealth accumulated by the firm in its human capital. An example of the importance of the intangibles is the important development of cultural industries whose product or service is a very exceptional intangible: culture (Yzaguirre, 2009).

For Cañibano and Sánchez (2004: 107), knowledge is the main driver of growth, so it is fundamental to understand the role played by knowledge in economy and organisations, as well as to deal with its production, conservation, use, and dissemination.

Palomo Zurdo (2010) stated that knowledge is an organised dataset and information to solve a certain problem or to take a decision. Knowledge includes information, techniques, skills, science, and culture.

From lower to greater complexity, human knowledge is made up of data, a simple knowledge easy to obtain and to transfer; information, more or less complex datasets which are useful for a human goal; and knowledge, the capacity of the human mind to use data and information to obtain a result or to create new knowledge.

The scientific management traditionally considers knowledge as a capital modality available for the firm's objectives. For this reason, it is also called "intellectual capital". Kaplan and Norton started the popularisation of such term at the beginning of the nineties. In his article published in 1998, Ulrich defined the intellectual capital with a mathematical formula which joins the capacity and the commitment of firm's workers:

$$\text{Intellectual capital} = \text{Capacity} \times \text{Commitment.}$$

This formula requires to pay attention to all components of "Capacity", such as the identification and promotion of workers' talent, which is interested to be retained. As for "Commitment", the organisation should consider those elements important for workers or co-workers which enable them to value and to join the organisation.

From the organisation's point of view, knowledge is in several places and belongs to various actors. It could be in the procedures developed by the organisation or in the abilities of some of its employees; it could be showed in the form of intellectual property (patents, copyrights...) or to be tacitly in workers and their social interactions; specifically, in the cultural field, it is in creators and their creations, in contents, in interpreters; in the best way to bring closer the cultural fact to the user, etc.

In the current context of uncertainty, globalisation, complexity, permanent risks and change, in which innovation and the use of knowledge is fundamental, organisations are forced to carry out a knowledge management which makes easier to face all their challenges and to stay afloat.

What is Knowledge Management?

According to Palomo Zurdo (2010), Knowledge Management is the set of cultural, behavioural, information system and incentive processes which implies that the explicit and tacit knowledge of an organisation significantly increases by managing its capacities to solve problems and situations effectively, with the final aim to generate long-term competitive advantages. One of the singularities of knowledge management in cultural organisations could be here stressed because such management is not a just a management tool, but a constituent and insoluble part of their *raison d'être*, which turns them into an "organisation with sense", as the culture and knowledge in which they are

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based on are true goals to enrich people, unlike the economic capital, which is a means.

From the analysis of the different definitions of knowledge management Spanish initials: GC), some main elements could be stressed:

1. GC intends to find an intangible and human asset located in people's minds.
2. It proposes to carry out policies, programmes or processes to produce, develop, and disseminate such asset so that other workers could take advantage of it.
3. GC is a set of planning and control tools aimed at being able to manage the asset represented by knowledge by carrying out actions to be used.
4. It is aimed at making such asset at the service of the organisation and its objectives, to improve the quality of its goods or services, and to obtain competitive advantages against environment.
5. Particularly, in many cultural organisations, such as those related to creations or science, it should be mention that knowledge and its management are part of their mission.

Given the increasing importance giving to knowledge management, and within the tendency of management to rationalise the firms' operation, several models have been proposed to represent, measure and assess IQ. For example, The Balanced Scorecard of Kaplan and Norton, Intangible Assets Monitor of Sveiby, The Skandia Navigator of Edvinsson and Malone, Knowledge-Creation Model of Nonaka and Takeuchi, and the Spanish example The Balanced Model of de Bueno et al. Given their interest, two of these models are widely explained below:

The Balanced Scorecard of Kaplan and Norton

The Balanced Scorecard (BS) was developed by Kaplan and Norton in the nineties, and one of the novelties included was intangible assets.

To build up the scorecard, the essential and representative indicators or measures of the main activity and sub-activities should be carefully chosen. The BS, as a last resort, responds to the organisation's strategic plan.

The initial hypothesis of the BS is that, if workers are considered, organisational and productive processes will be improved, thus leading to better products or services which in turn will provide customers with more satisfaction, finally leading to the best results.

The Knowledge-Creation Model (KCM) of Nonaka and Takeuchi

As could easily understood based on everything mentioned above, the production of new knowledge is very appreciated. If we look to cultural organisations, knowledge, creation and research production is in most of them at the same basis of their activity. For this reason, this Model is worth to be stressed.

The KCM of Nonaka and Takeuchi is very complete. Its main elements are as follows:

- Two dimensions: epistemological and ontological.
- Four fundamental steps for knowledge conversion. Characterised by other "ba".

Epistemology studies the possibility and production of knowledge. As an epistemological hypothesis, the model

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proposes the existence of two types of knowledge: tacit and explicit.

Ontology refers to the study of the being and its transcendental properties, including those related to knowledge. In the Model, this dimension represents the very important possibility of turning the knowledge produced by individuals —which are supportive for knowledge— into group knowledge.

Tacit knowledge is that in workers' abilities and experience (or artists') as individuals, but it is not directly perceived by the organisation. So, this knowledge is an implicit knowledge for the organisation. Explicit knowledge is more visible than the previous one, as well as shared by the groups of the organisation. It could be said that it is already codified by the organisation. New actions could be made from such knowledge. The Model trusts that workers produce a new tacit knowledge by testing new actions based on explicit knowledge.

One of the key aspects developed by the Model is how to turn tacit knowledge, which operates as a raw material of the type of knowledge in which the organisation is interested to use, into explicit knowledge.

Knowledge management and quality management

Tarí and García's work (2009: 138) allows these two important dimensions of management in the organisation (knowledge and quality) to be related, so it is confirmed the existence of a positive relationship between quality management and knowledge management.

According to them, quality management allows the firm to make assessments to know the firm's situation to be improved, which facilitates learning creation, thus improving employees' knowledge. Knowledge could improve quality management as it promotes dialogue and/or empowerment, so that the relationships between various departments and decision-making respectively improve.

Knowledge management could also be dealt with from quality. For example, when identifying knowledge as an important element for one of the quality management processes, which is used in several standards ISO, such as 9000: resource management.

Knowledge is part of culture, so we could affirm in this case that to improve the things in an organisation focused on some cultural field means to pay special attention to the basis on which culture itself is supported: knowledge and its similar processes, such as creation, research, and dissemination.

The quality approach can learn from the knowledge approach that, in a changing environment in which hard competitors compete, the best tool to overcome such challenges is the knowledge and the talent of the organisation's workers, as well as of other key agents for the organisation: creators, scientists, authors, artists, producers, documentalists, etc.

To conclude this section about knowledge, it is worth adding the major interest of the cultural sector to be included in the new information and communication technologies (ICT), such as social networks or databases, as from knowledge management, the communication with users (either citizen, researcher or creator) is increased. ICTs increase and value the reach of the cultural fact, which is an inexhaustible resource increased by new technologies, provided that their idiosyncrasy, diversity, and wealth is preserved, a true challenge for the sector.

Good examples, according to those consulted, are the focus of [Donostia Kultura](#) on digital culture, whose website

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has received awards; [CELAMA](#), a personalised web application which is useful to manage via the Internet the activities offered by the University of Cadiz and other entities; and the implementation of the portal [www.teatro.es](#) by the INAEM's Theatre Documentation Centre (Ministry of Culture), which facilitates citizens, creators, and researchers the access to many funds of the institution.

3. Talent management

What is talent?

The definition of talent entails some difficulties. In Julio Casares' dictionary (1994), talent has several meanings: an imaginary currency of Greeks; in theology, a set of natural or supernatural gifts with which God enriches human beings; figuratively, it would be intellectual gifts, such as wit and prudence.

If we consult one of the oldest sources, the Bible, we will find the "Talents parable" (Mateo 25: 14-30), in which three men are confronted with some "talents" received by their lord, and what they do in the absence of the lord is described.

Talent is currently related to attributes, such as wisdom, lucidity, judgement, discernment, understanding, intellect, mentality or sense. However, as for culture, talent also refers to artistic or creative qualities: genius, capacity, perceptiveness, wit or subtlety. A talented artist or author is a person able to carry out a skilled work, sublimely, thus standing out from the other creators.

When we refer, in relation to organisations, to a talented director or a worker, we not only refer to the fact that they show good mechanical or operational qualities in the performance of their work. In the repetitive use of the word "talent" in the artistic field, expressiveness, genius, wealth, and other qualitative characteristics are also involved. And precisely in the qualitative is where talent has its true dimension: there is something more than the simple performance of tasks tidily, effectively or appropriately and it is "talent".

Considering again talent in relation to management, Martha Alles (2005) pointed out that talent is made up of the combination of knowledge and competences, but to turn such combination into an active talent, motivation is required. Motivation mobilises knowledge and competences so that a person does their best.

Firms have today developed effective tools to control their production, the optimisation of their resources, quality management and the monitoring of their objectives. Management and planning tools are imposed, as well as tools for the management of objectives, process management, the total quality, and strategic plans. But this is not enough, so that the detection, the development and retention of talent is more and more important.

In such way, other aspects are becoming important, such as a good working environment, the professional and personal development, the continuous training, the social responsibility and the internal communication, as people working in an organisation are its more important asset, so the aim is that those people join the organisation and are truly committed to work. To promote such commitment, organisations look at people and their talents, trying to retain them in different ways.

For example, the concept "employer branding" has been developed in the organisation's interest in attracting and retaining talent. It is a way of pointing out and managing the importance that our firm, to attract and to retain talent, is differentiated from the others regarding staff management. To develop workers' commitment,

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commitment to its welfare should be shown.

Several studies (Markos and Sridevi, 2010), some of them carried out with hundreds of miles of employees in large firms, demonstrate the existence of a clear relationship between the high commitment of employees and their high performance and, in turn, better results in firms. The confirmation of such good results is what, as a last resort, makes organisations to be concerned about their workers' commitment.

This section could be concluded by standing out the strategic importance of people in the cultural sector, a sector which intensively uses labour and sometimes is maintained due to the very talented enthusiasts' merits, which are the basis of exceptional cultural projects making a fantastic work, but they require to be decisively supported to ensure their continuity.

Talent and diversity

According to the UNESCO's Universal Declaration on [Cultural Diversity](#), culture acquires different forms over time and space, being represented in the originality and plurality of identities which characterise groups and societies constituting mankind. Diversity is a source of interchanges, innovation, and creativity, and it is so necessary for human gender as the biological diversity is necessary for live organisms. In this sense, it constitutes the common heritage of mankind and should be recognised and consolidated in the interests of current and future generations.

One of the aspects exposed by the new attention to talent is that, in our global world, not just geographic barriers have been avoided to mix people so that organisations have become intercultural, but other factors also contribute to diversity, such as the greatest integration of both genders, the coexistence of several generations, the wealth of culture and idea, the different training and experience, etc.

All these aspects stress the increasing importance of diversity in firms, which should have management tools adaptable to their various realities. For example, the consideration of workers' values within the values defined as own in the organisation or the design of specific and innovative programmes to include diversity and tolerance as values appreciated by workers, directors, customers, suppliers, etc. Cultural organisations know well diversity as it is one of the bases of culture and its wealth.

Talent management

Talent should be considered as a personal characteristic, although the idea of talent could be applied both to a specific individual or to the set of professionals of the organisation, although the greatest attention is focused on intermediate and senior leaders who are in more interesting positions for the organisation, either due to their potential development which would correspond to the "emergent talent" or due to their long career which would correspond to the "middle-age talent".

At the end of the nineties, some authors, such as McKinsey, started to talk about the effort of certain organisations to secure professionals loyalty with very valued qualities, either by their knowledge, their know how-to-do, or by their managerial abilities.

Apart from talking about talented people, talented organisations could be referred to. Talented organisations manage talent as part of their strategic lines of work, so that talent is transversally understood in other scopes of the organisations, and not just in the scope of human resources, such as commercial policy, corporate social

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responsibility, the development of new products and services, etc.

As for today organisations, and according to Palomo Zurdo (2010), talent in organisations could be defined as the set of interrelated knowledge, abilities, motivations, capacities, and attitudes which professionals or the work teams put into practice to obtain positive results in a firm.

On the other hand, the definition proposed by Pilar Jericó in 2001 (*Gestión del talento*, Prentice Hall) is very interesting. She formulated the following equation:

$$\text{Individual talent} = \text{Capacities} + \text{Commitment} + \text{Action}$$

- Capacities show what I can do by combining knowledge with abilities, competences and attitudes.
- Commitment represents what I want to do within my possibilities as I feel committed to it, to the project in which I participate, to the team to which I belong, and to my organisation, that is, my involvement is true.
- And action is the materialisation of the previous point. It is how I act, where it is seen if I do it in an agile, deliberative and effective way, thus highlighting my capacity to put into practice talent and my capacities from commitment.

Organisations are interested in using the people' talent which is part of their human capital, and that is why we talk about "talent management" which, on the other hand, is an evolution of the management of people and of the management of directors. Talent management is focused on the design of managements systems, which are focused on the dimension of the talent in the organisation's members. Such management is applied to a series of issues: to know and to develop the existing talent; to plan the needs of important positions; to develop elements, such as the corporative reputation which could be of interest of professionals whose talent is intended to be attracted; to preserve talent; to listen people actively; to value intangible elements, such as diversity or cultural tolerance, working environment, creativity, commitment, willingness to change, etc., as it will be decisive to retain and attract talent; as for cultural organisations, to especially recognise the talent of people who constitute the basis of the cultural fact: creators, researchers, interpreters, artists, authors...

A good example is the promotion of bright hopes of arts carried out by the "[Jerónimo Molina](#)" Municipal Museum in Jumilla by organising painstaking individual exhibitions.

Before finishing this chapter, it is relevant to remember that culture encourages the critical capacity of people, which is an inseparable part of talent and the basis of innovation in the cultural sector, a sector which claims greater transparency in the management of public funds and has been affected by the use of the cultural purpose to favour the building policy, which has left aside later the production of cultural contents for the population.

Collaborations

To write this chapter, we contacted several cultural organisations by asking them for answering a small questionnaire in relation to the content here developed. All answers are very interesting but are not here included due to the limited space, although they have been considered, in a way or another, in the ultimate writing and will be available for the promoting institution of this Handbook. We acknowledge the participation of the professionals attached to the following organisations: Andalusian Agency for Cultural Institutions, Theatre Documentation Centre (INAEM), the Provincial Council of Biscay, the business public entity Donostia Kultura, the cultural association

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Gerediaga Elkartea (Duranguesado), Andalusian Institute of Flamenco, "Jerónimo Molina" Municipal Museum (Jumilla), the journal *Tiempo* (Grupo Zeta), and the Vice-Rectorate for International and Cultural Projection (University of Cadiz).

For Reflection

- One of the happiest junctions between management improvement and the importance of culture (particularly, of creativity) is produced in the analysis of the production of new knowledge in firms, which was studied in the Knowledge-Creation Model (KCM) of Nonaka and Takeuchi. This model could be found in this link to go more deeply into this interesting process, which some aspects are very similar to the artistic creation: dateca.unad.edu.co
- The Report 2013 of the Boston Consulting Group and the European Association for People Management make an empirical comparison to quantify the differences among firms with high or low capacities in people management. Find in this report which is the current greatest concern of thousands of European directors consulted: www.aidp.it
- Because of quality management, its current importance to develop organisations all over the world, and its limitations due to the singularity of culture, it is advisable to know the critical analysis of the culture industrialisation carried out by Max Horkheimer and Theodor W. Adorno in the chapter "The Culture Industry: Enlightenment as Mass Deception", from his famous work *Dialectic of Enlightenment*.

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